

MISS ELIZABETH RISDON IN "HEARTBREAK RISDON IN HEARTBREAK HOUSE" GARRICK



### THEATRE SUPERSTITIONS OF PAST AGES SEEM STRANGE IN THESE ENLIGHTENED DAYS

Managers Who Formerly Regarded the Actor as the "Hoodoo" If a Play Failed Now Look Only to the Playright and His Work.

### By LAWRENCE REAMER.

HE theatre superstitions of one age seem incredible to another which we are pleased to call more enlightened merely because we happen to live in it. The wisdom of the mandarins in the world of Punch and itol S. L. Rothafel has chosen as the Judy required no end of readjustment, for instance, when the theatre passed opening number the first presentation over from the age of the actor to the age of the dramatist. Many of their of the overture "Over There," composed deeply rooted convictions were gradually shown to be without founda-Some of the superstitions by which they had been blindly guided in it consists of the themes of the national

their business were by degrees proved to be altogether without reason.

The other night there sat in a theatre with the light of reminiscence in the American untional airs. Verd's her eyes as she watched the players a woman who looked unbellevably young Requiem will be given by Bertram Peahas fallen to her. Her career was quite as long as her talents deserved; yet undoubtedly it was cut short by the conviction of the managers that she was a hoodoo. They came to believe firmly that any play in which she appeared

But every manager knows to-day that the play alone determines the event of any thentrical enterprise. If a manager risks his last \$1,000 on his play which has no end of admirers but draws few

has no end of admirers but draws few customers, there is something the matter with the play. It may seem perfect to him; it may be beautifully acted and it may present every delight to the eye. It may be that times are hard and the public economical. But that does not prove there is no fault in the play. If it had the inevitable quality the public would go to see it at any cost.

If a classic of a previous generation falls to attract the public of succeeding years, it is the fault of the play, not the actors. It was the merit of such a drama that it could entertain one age; it is its imitation that it is not equal to exercising this spell through a longer time. Plays age in exact ratio to their excellence. "Arms and the Man" is stale already, but "The Merchant of Venice" bears up well.

Change in Public Taste.

D. W. Griffith presents for the first time in Brooklyn his latest picture, "Way Down East," at the Shubert-Crescent Theatre, beginning to-morrow evening. Miss Lilian Gish is in the

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Change in Public Taste.

The superstition that this actor or another was a hoodoo—and there used to be many more than are mentioned here—probably arose from the characteristic delay on the part of the managers in realizing what a change was taking place in the taste of the public. Theatregoers were beginning to long for plays that represented to them something more than the mere vehicles for the exploitation of dramatic talent. Managers kept on looking for new talents to display in the old frames or in others carefully modelled after them. Consequently the unfortunate actors who were exhibited in these pieces were blamed for failures which were in no respect their fault. They spoke their lines as they were set down with all the emphasis and grace they were able to command. They often preased, but the plays did not. The managers had not yet learned to put the responsibility where it belonged.

Now they recentize the important part the dramatist must take. He is hooded, are attraction and all the other wonsering at the Bushwick.

Lionel Barrymor: in "The Devil's Garden" will be the Burles Gunning at the Strand. "Tid Bits of 1920" will be the burlesque offering at the Strand. "Tid Bits of 1920" will be the burlesque offering at the Strand." "Tid Bits of 1920" will be the burlesque offering at the Strand." "Tid Bits of 1920" will be the burlesque offering at the Strand."



# WILLIAM FAVERSHAM and MISS RUTH FINLAY IN "The PRINCE and The PAUPER" BOOTH

MUSIC AT FILM HOUSES.

For the musical side of the special Armistice Week programme at the Capcock and Sudworth Frasier, assisted by thirty voices of the Capitol ensemble. Mile. Gambarelli, ballerina of the Cap-itol, and Alexander Oumansky do a folk dance to the music of Greig's "Nor-wegian Dance."

## FAVERSHAM PLAYING HENDON IN TWAIN ROMANCE, AND GLAD OF IT

1920:

Many Roles and Also One of the Most Interesting.

ing of the truth of the everyday or even the imaginary.

"With farce if you are convinced at all it is because of your own willingness: if not deceived, you laugh unashamed at what appears wholesome, clean, clean, delighful fun. You know it is not true or within easy range of truth, but you are perfectly willing to believe that it is a reflex of life, or if it is not that it might be, and, indeed, ought to be. Which, after all, is the triumph of every stage illusion, whether in comedy, farce or the more serious drama."

EDWARD VROOM'S SEASON.

Edward Vroom, who gave a series of remaining plays at the Selwyn Theatre last whether same of the same the continue these entertainments at their new Times Square there's one of the greatest living actors, but he's tainments at their new Times Square thin."

Great as Booth was, I don't agree with him, for it's on that kind of nourishment I've thrived and grown so I with him, for it's on that kind of nourishment I've thrived and grown so I can light a cigarette in an evening suit or play a swashbuckler like this part.

This is one of the shortest roles I've had in years, but also one of the most

Theatre.

He will open January 11 a season of twenty weeks. The repertory will be "Cyrano de Bergerac," "The Merchant of Venice," "The Taming of the Shrew," "Richelleu," "The Devil's Holiday," "Don Caesar's Wedding," "Hamlet" and "A Night in Old Paris."

spoiled his talents by spreading them thin.

"Great as Booth was, I don't agree with lidm. for it's on that kind of nour-ishment I've thrived and grown so I can lish a cigarette in an evening suit or play a swashbuckler like this part. This is one of the shortest roles I've had in years, but also one of the most

interesting, and the gentleman who new controls Mark Twain's publications says that when the humorist used to give private performances of The Prince and the Pauper' at home for his friends he used to insist on playing the part of Hendon himself—he couldn't keep away from it. One of the Shortest of His

From a reportorial standpoint actors class William Faversham is one of the

# MAKES "TICKLE ME" BUBBLES. and company. ALHAMBRA—Ford Sisters, Corinne

MISS MAY THOMPSON

Prince and the Pauper' at home for his friends he used to insist on playing the part of Hendon himself—he couldn't keep away from it.

"I think the spirit of the play is most appropriate to the times, for what you should get from it is 'I don't want any kings—take 'em away.' It seems to me if the lad that was Edward VI. had lived England would have had the most democratic monarch in her history, and it was my study of his character as well am my love for Twain's work that made me out swords and at them Even in Canada, though a few objected to the unwillingness to doff the hat to the king. they seemed to cat it up, and here—why, here we even appeal to the chauffeurs. Just now I had a letter from an association of non-smoking and non-swearing chauffeurs. Sounds

# nette. JEFFERSON—Jane and Katherine Lee, Gladys Clark and Henry Bergman

"The sacred bath" spectacle in Arthur Hammerstein's "Tickle Me," at 'Selwyn Theatre, was written around a washing machine. Six barrels of soap, a big tank of water, a patented chemical mixture and churning apparatus, a surging charge of electricity to turn the motors and feed the gleaming calcium lights, and the audience at the Selwyn sees an iridescent and foaming Niagara, which



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# King Horse



Eddie Foy in His

Arman Kaliz in Operetta.

'Temptation,' Is Held Over for Another Week.

Eddle Foy and the younger Foys wil

head the Palace bill this week with a new act, called "The Foy Fun Review." Karyl Norman remains a second week doing "The Creole Fashion Plate." Arman Kaliz is also held over with his operetta, "Temptation." Others are

Toney and Norman, Masters and Kraft

assisted by Bobby Dale; Louise Dale,

Elsie Lamont and Grace Masters, and

Nelson and Cronin.

The chief acts at other vaudeville houses follow:

RIVERSIDE-Hyams and McIntyre

lenry Lewis.
COLONIAL—Adelaide and Hughes

Love Letters."
HAMILTON-Elizabeth Bruce, No.

Tilton Revue. ROYAL-Vera Gordon, Lambert and

Ball.

BROADWAY — Herman Lieb and Broadway Players, Charles and Madeline Dunbar.

COLISEUM—Pat Rooney and Marion Bent, Charles Leonard Fletcher.

AMERICAN—"Ting a Ling," Cooney Sisters.

Sisters.

The usual Sunday concerts will be given at the New Amsterdam Theatre and the Manhattan Opera House.

And now the horse is to step into the lime-lit ring, the

observed of all observers.

Never since the days of young King Harry, "when they rode with beavers on and witched the world with noble horsemanship," has the horse so earned his plaudits.

For with the great revival of riding and driving sports, has not Man-o'-War, the horse

of all time, performed?

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Riding boots, polo and field boots,
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ing caps.

Hunting horns, horsemen's knives, pocket hoof-picks, saddle flasks, saddle scabbards for rifles and shot-

guns.

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Horse timers, stop watches, wrist watches and polo belts.

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"Where the Blazed Trail Crosses the Roulemart.

"Afgar," "Heartbreak House" and "French Leave" on Play Calendar

MONDAY. Central Theatre, "Afgar," a musical extravaganza presented under the direction of F. Ray Comstock and Morris Gest, in which Miss Alice Delysia, noted actress, will appear in the leading role, which she played during long runs in Paris and later at the London Pavilion. "Afgar," which has a musical score by Charles Cuviller, is by various French and English authors, retailing how the favorite wife of Lord Afgar, a Moorish nobleman, endeavors to organize his other wives into the Harem Ladies' Union, No. 1. The costumes were designed by Paul Poiret. Supporting Miss Delysia will be Lupino Lane, English comedian, who will play his original role; W. H. Riswlins, Frances Cameron, Irving Beebe, Guy Collins and a large chorus.

ont Theatre—Mr. and Mrs. Coburn in "French Leave," English comedy by Reginald Berkeley, produced under the direction of Marc Klaw, Inc. It is running in its fifth month in London at the Apollo Theatre, and deals with a young wife who wants to see her husband behind the lines. For the cast of this play, the first the new firm of Marc Klaw, Inc., is presenting in New York, the supporting players will include Alexander Onslow, Dallas Welford, Miss Helen Tilden and Noel Tearle WEDNESDAY.

Garriek Theatre—World's premiere by the Theatre Guild of "Heartbreak House," by Bernard Shaw, described by its author as "a fantasia in the function manner on English themes." The play passes at a Sussex ofore the war. The cast includes Dudley Digges, Fred Bric, Albert Perry and Miss Elizabeth Risdon.

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